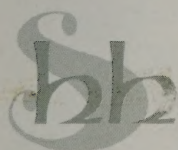


155th season



handel and haydn
SOCIETY

thomas dunn, music director

1969-1970 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I: Friday, October 10, 8:30 p.m., Jordan Hall

BACH Brandenburg Concerto I
RAMEAU The Incas of Peru (concert opera) Boston Premiere
de FALLA Master Peter's Puppet Show

PROGRAM II: Friday, December 12, 8:00 p.m., Symphony Hall Sunday, December 14, 8:00 p.m., Symphony Hall

HANDEL Messiah (1750 version)

PROGRAM III: Friday, January 16, 8:30 p.m., Jordan Hall

HANDEL Concerto Grosso, Op. 6, No. 5
MONTEVERDI The Battle of Tancred and Clorinda (concert opera)
BARTÓK Divertimento for Strings
BRITTEN Cantata Misericordium (The Good Samaritan)

PROGRAM IV: Friday, March 6, 8:30 p.m., Jordan Hall

MOZART Vespers (de Dominica), K. 321
BRITTEN Nocturne for Tenor and Orchestra, Op. 60 (Boston Premiere)
COPLAND Music for the Theater (with ballet)

PROGRAM V: Friday, April 10, 8:30 p.m., Jordan Hall


HONEGGER King David (original version)

The Society again welcomes the instrumental
assistance of members of the Boston Philharmonia.

Music washes away
from the soul the dust
of everyday life.

AUERBACH

*Natural gas, the clean air fuel,
helps to eliminate the dust of
everyday life!*

Boston  **gas**


a welcome to the

new season . . .

Handel and Haydn Society

greetings

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BRAHMS
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Chorus
The Great Handel Choruses
The Mormon Tabernacle Choir
Richard Condie, Director
The Philadelphia Orchestra
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HANDEL AND HAYDN SOCIETY

155th Season

1969-1970

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Handel and Haydn Society

In December, 1815, an unidentified writer in the Boston *Centinel* said of the Handel and Haydn Society: "We are happy to see that this respectable Society has appointed a time to favour the public with an opportunity of listening to its performances. We have been favoured with a copy of the Constitution of the Society and are pleased to find that their views are liberal and commendable . . . We ardently wish them to persevere in their labours and most sincerely say 'Peace be within thy walls and prosperity within thy palaces!' "

On Christmas Day, 1815, a few days after the article appeared in the *Centinel*, the Handel and Haydn Society gave its first public performance at King's Chapel in Boston. The program consisted mainly of excerpts from Haydn's *Creation* and Handel's *Messiah*, works so familiar to present-day concert-goers that it is difficult to imagine a time when they were new and unfamiliar. But there was much more to be heard in America that had never been heard here before.

Throughout the nineteenth century, the Handel and Haydn Society displayed an aggressive commitment to broaden its repertory and to improve prevailing musical tastes. Audiences responded by turning out in great numbers to hear the Society give the first Boston performances of such works as Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), Handel's *Dettingen Te Deum* (1862), and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio*, Parts I and II (1877), *Mass in B Minor*, in part (1887), and Verdi's *Manzoni Requiem* (1878).

By the beginning of the twentieth century the Society, basking in its seniority and prestige, began more often to focus its attention upon familiar repertory, leaving more adventuresome musical pursuits to others. It is not surprising, therefore, that the Handel and Haydn Society came to be considered by many as a rather staid old institution with a greater past than future.

However, what has been surprising to everyone who assumed that the Society's advancing age was leading to senility, is that the Handel and Haydn Society, after more than a century-and-a-half, has lost none of its vigor or initiative.

Times have changed, and the tastes of an ever more sophisticated audience have changed. A musical organization which fails to recognize that fact is destined to lose its relevance to contemporary culture.

This Society is not about to disappoint the gentleman of the *Centinel* who perceived in us such great promise and wished us well when we were in our infancy. Although peace and prosperity have eluded us for 154 years, we have persevered in our labors and are pleased to think that the current programs and activities of the Handel and Haydn Society reflect views that are both liberal and commendable.

George E. Geyer

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

JANUARY 16, 1970 / JORDAN HALL / EIGHT-THIRTY

Donna Randall Swan, *soprano*

Jon Humphrey, *tenor*

Matthew Murray, *baritone*

Barbara Lazarus Kauff, *choreographer*

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Thomas Dunn, *conducting*

G.F. HANDEL

Concerto Grosso, Op. 6, No. 5

1. [Overture]

2. Presto

3. Largo

4. Allegro

5. Menuet

C. MONTEVERDI

Combattimento di Tancredi e Clorinda

Testo – Jon Humphrey

Peggy Brightman, *dancer*

Tancredi – Matthew Murray

Bill Groves, *dancer*

Clorinda – Donna Randall Swan

Kathryn Sullivan, *dancer*

Intermission

B. BARTÓK

Divertimento for String Orchestra

1. Allegro non troppo

2. Molto adagio

3. Allegro assai

B. BRITTEN

Cantata Misericordium, Op. 69

Jon Humphrey, *tenor*

Matthew Murray, *baritone*

The Chorus of the Handel and Haydn Society

Yamaha Piano

IN MEMORIUM

F. Otis Drayton

President Emeritus of the Handel and Haydn Society

COMBATTIMENTO DI TANCREDI E CLORINDA

Text by Torquato Tasso

TESTO

Trancredi, che Clorinda un homo stima,
vol ne l'armi provarla al paragone. Va
girando colei l'alpestre cima ver altra
porta ove d'entrar dispone.

Segue egli impetuoso; onde assai prima
che giunga, in guisa avvien che d'armi
suone, ch'ella si volge e grida:

CLORINDA

O tu, che porte, correndo si?

TESTO

Rispose:

TANCREDI

E guerra e morte.

CLORINDA

Guerra e mort' havrai

TESTO

disse;

CLORINDA

Io non rifiuto darlati, se la cerchi e ferma
attende.

TESTO

Ne vol Tancredi, ch'ebbe a piè veduto il
suo nemico, usar cavallo, e scende. E
impugna l'un l'altro il ferro acuto, ed
aguzza l'orgoglio e l'ira accende; e vansi
incontro, a passi tardi e lenti, quai due
tori gelosi e d'ira ardenti.

Notte, che nel profondo oscuro seno
chiudeste e nell' oblio fatto si grande,
degno d'un chiaro sol, degno d'un pieno
theatro, opre sarian si memorande.

Piaciati ch'indi il tragga e'n bel sereno
alle future età lo spieghi e mande. Viva
la fama lor e tra lor gloria splenda dal
fosco tuo l'alta memoria.

Non schivar, non parar, non pur ritrarsi
voglion costor, nè qui destrezza ha parte.
Non danno i colpi hor finti hor pieni hor
scarsi; toglie l'ombra e'l furor l'uso
dell' arte. Odi le spade, orribilmente ur-
tarsi a mezzo il ferro; e'l piè d'orma non
parte: sempre il piè fermo, e la man sem-
pre in moto; nè scende taglio invan, nè
punta a voto.

L'onta irrita lo sdegno alla vendetta alla

THE BATTLE OF TANCRED AND CLORINDA

English translation by Denis Stevens

NARRATOR

*Tancred, who thinks Clorinda is a man,
wishes to put her to the test as a warrior.
She is crossing the steep hill towards the
other gate, where she plans to enter.*

*He follows impetuously so that well
before reaching her it happens that the
clash of his armour makes her turn and
cry out:*

CLORINDA

What bringest thou in such haste?

NARRATOR

He replies:

TANCRED

War and death!

CLORINDA

War and death thou shalt have

NARRATOR

she says;

CLORINDA

*I shall not refuse to give you what you
really seek and expect.*

NARRATOR

*Tancred, who had seen that his adversary
was on foot, does not want to avail him-
self of his horse, and so he dismounts.
They both draw sharp swords, sharpen
their pride and fan their fury, and ad-
vance upon each other with slow and
heavy steps like two jealous bulls burn-
ing with rage.*

*Night, which in deep dark womb enfolded
in oblivion an action so great, worthy of
a bright sun, worthy of a full theatre,
deeds that will remain memorable.*

*Allow me to bring it thence into the open
air, display and give it to future ages.
Long live their fame, and amidst their
glory let shine from thy gloom the proud
memory.*

*They neither shrink back nor parry, they
do not even wish to withdraw; here dex-
terity plays no part. They do not strike
blows now feigned now heavy now light;
darkness and rage prevent the use of art.
Hear the swords, horribly clash together
in the middle of the blade; their feet move
not but stay firm, and their hands always
moving. No blow falls in vain, no stab
fails to find its mark.*

Spite incites scorn to revenge, and then

vendetta, e la vendetta poi e la vendetta poi l'onta rinova; onde sempre al ferir sempre al ferir sempre alla fretta stimol novo s'aggiunge piaga nova. D'hor in hor più si mesce e più ristretta si fa la pugna: e spada oprar non giova; dansi con pomi e infeloniti e crudi cozzan con gli elmi insieme e con gli scudi.

Tre volte il cavalier la donna stringe con le robuste braccia; e altrettante poi da quei nodi da quei nodi tenaci ella si scinge, nodi di fier nemico e non d'amante. Tornano al ferro, e l'un e l'altro il tingere di molto sangue:

e stanco ed anelante e questi e quegli al fin pur si ritira, e dopo lungo faticar respira. L'un l'altro guarda, e del suo corpo esangue sul pomo della spada appoggia il peso.

Già de l'ultima stella il raggio langue sue primo albor ch'è in oriente acceso. Vede Tancredi in maggior copia il sangue del suo nemico, e se non tanto offeso. Ne gode e insuper bisce. O nostra folle mente ch'ogni aura di fortuna estolle. Misero di che godi? O quanto mesti siano i trionfi e infelice il vanto! Gli occhi tuoi pagheran s'in vita resti di quel sangue ogni stilla un mar di pianto. Così tacendo e rimirando, questi sanguinosi guerrier cessaro alquanto. Ruppe il silenzio al fin Tancredi e disse, per ch'è il suo nome l'un l'altro scoprisse:

TANCREDI

Nostra sventura è benchè qui s'impieghi tanto valor, dove silentio il copra. Ma, poi che sorte rea vien che ci neghi e lode e testimon degni de l'opra, pregoti se fra l'armi han loco i prieghi che'l tuo nome e'l tuo stato a me tu scopra, acciò ch'io sappia o vinto o vincitore chi la mia morte o la mia vita honore.

TESTO

Rispose la feroce:

CLORINDA

Indarno chiedi quel ch'ho per uso di non far palese. Ma chiunque io mi sia, tu innanzi vedi un di quei duo che la gran torre accese.

TESTO

Arse di sdegno a quel parlar Tancredi,

revenge renews spite. Wherefore always wounding, always in haste, a fresh goad adds itself, a sore new-opened. From now on they fight harder and do battle at such close quarters that their swords are of no avail. They use hilts both harsh and wicked and butt each other with helmets and with shields.

Thrice the knight holds the woman tightly with his powerful arms, and as many times then from these tenacious embraces she frees herself; embraces of a proud enemy, not of a lover. They return to their swords and stain each other's blades with much blood.

Tired and breathless both at last withdraw and after the long and hard struggle take breath. Each looks at the other, with body drained on hilt of sword sustained.

Already the light of the latest star languishes in the early dawn aflame in the east: Tancred sees in greater flood the blood of his enemy and himself not so badly wounded. He rejoices in it and is proud. O, our foolish mind which every breeze of fortune raises up! Wretch, why do you rejoice? O, let the triumphs be as sad, and unhappy the boast! Your eyes will shed (if you remain alive) for every drop of this blood a sea of tears. Thus silent and gazing at each other these bloody warriors rested for a while. At last Tancred broke the silence and said (so that each might know the other's name):

TANCRED

Hard is our fortune (although such bravery is employed here, where silence covers it) but since ill luck comes to deny us both praise and witness worthy of the deed, I pray thee, if prayers have any place in battle, that thy name and condition thou reveal to me, that I may know, vanquished or victor, who honours my death or my life.

NARRATOR

She answers proudly:

CLORINDA

In vain you seek that which I by habit do not make manifest, but whoever I may be, you see before you one of the two who set fire to the great tower.

NARRATOR

Burning with indignation at this answer, Tancred:

TANCREDI

E in mal punto il dicesti il tuo dir e'l tacer di par m'alletta, barbaro discortes alla vendetta.

TESTO

Torna l'ira ne i cori e li trasporta, benchè deboli in guerra a fiera pugna. U' l'arte in bando ù già la forza è morta, ove invece d'entrambi il furor pugna.

O che sanguigna e spaziosa porta fa l'una e l'altra spada ovunque giugna, nell'armi e nelle carni! e se la vita non esce, sdegno tienla al petto unita.

Ma ecco homai l'hora fatal è giunta, che'l viver di Clorinda al suo fin deve. Spinge egli il ferro nel bel sen di punta che vi s'immerge, e'l sangue avido beve; e la veste che d'or vago trapunta le mamelle stringea tenere e lieve, l'empie d'un caldo fiume. Ella già sente morirsi, e'l piè le manca egro e languente. Segue egli la vittoria, e la trafitta vergine minacciando incalza e preme. Ella mentre cadea, la voce afflitta movendo, disse le parole estreme, parole, ch'a lei nove spirito addita, spirito di fè, di carità, di speme; virtù che Dio l'infonde, e se rubella in vita fu, la vol in morte ancella.

CLORINDA

Amico, hai vinto: Io ti perdon, perdona tu ancora; al corpo no, che nulla pave all'alma sì: Deh per lei prega, e dona batteismo a me ch'ogni mia colpa lave.

TESTO

In queste voci languide risuona un non so che di flebile e soave ch'al cor gli scende, e ogni sdegno amorza, e gli occhi a lagrimar l'invoglia e sforza.

Poco quindi lontan nel sen d'un monte scaturia mormorando un picciol rivo. Egli v'accorse e l'elmo empì nel fonte, e tornò mesto al grande ufficio e pio. Tremar senti la man mentre la fronte non conosciuta ancor, sciolsi e scopriò. La vide, e la conobbe; e restò senza e voce e moto. Ahi vista! Ahi conoscenza! Non morì già che sue virtù accolsi tutte in quel punto e in guardia il cor le mise; e prendendo il suo affanno, a darsi volse vita con l'acqua a chi col ferro uccise. Mentre egli il suon de sacri detti sciolsi,

TANCRED

You speak inopportunately; your words and your silence equally lure me (rude discourtesy!) to revenge.

NARRATOR

Rage returns to their hearts and transports them although weak in war, to proud battle. Cunning is banished, strength already dead, where – instead of both – rage fights.

O what a bloody and gaping wound does each sword make wherever it pierces the armour and the flesh, and if life does not go, disdain holds it united to the heart.

But lo, now the fatal hour has come in which Clorinda's life must end. He thrusts into her bosom the point of his blade so that it is immersed and greedily drinks blood, and the vest which, prettily embroidered with gold, clung lightly and tenderly to her breasts, it fills with a warm river. She already feels herself dying, her feet give way, weak and tired. He follows up the victory, and the wounded virgin, menacingly, he presses close. She, while she falls, with afflicted voice speaks her last words, words which a new spirit pointed out to her. Spirit of faith, of charity, of hope, a virtue which God infused in her. And if she were a rebel in her lifetime, in death He wished her a handmaiden.

CLORINDA

Friend thou hast won, I thee pardon; pardon me too – not this body which fears nothing but my soul. Oh, pray for it, and give me baptism, which washes away all my sin.

NARRATOR

In these slow words there sounded something tearful and sweet so that it goes to his heart and extinguishes all disdain, and makes tears come to his eyes.

A little way off, in the heart of a hillside there rose murmuring a small stream. He ran up to it and filled his helmet in the fountain and turned sadly to the great and solemn task. He felt a trembling in his hand as he freed that visage not yet known. He uncovered it, saw her, and recognized her. He remained speechless and motionless. Alas, sight! Alas, knowledge! He did not die already, for he gathered all his virtues together in that moment of time and set his heart to guard them, and bridling his grief turned

colei di gioia trasmutossi e rise; e in atto di morir lieta e vivace dir pareva:

CLORINDA

S'apre il ciel io vado in pace.

to give life with water, to her whom he killed with his sword. While the sound of the sacred words enfolded her, she was transformed by joy, and laughed; and in the act of dying, happy and joyful, she seemed to say:

CLORINDA

Heaven opens, I go in peace.

CANTATA MISERICORDIUM

Text by Patrick Wilkinson

CHORUS

Beati misericordes.

Beati qui dolore corporis afflictis succurrunt.

Audite vocem Romani:

TENOR

'Deus est mortali iuvare mortalem.'

CHORUS

Audite vocem Iudaei:

BARYTONUS

'Proximum tuum, sicut te ipsum, ama.'

TENOR ET BARYTONUS

At proximus meus quis est?

CHORUS

Iesu parabola iam nobis fiat fabula.

CHORUS

En viator qui descendit ab Ierusalem in Iericho.

VIATOR (*Barytonus*)

Ah quam longa est haec via, quam per deserta loca. Terret me solitudo, terret omnis rupes, omne arbustum. Insidias timeo. Heus, asine, propera, propera.

CHORUS

Cave, viator, cave! Latent istis in umbris latrones. Iam prodeunt, iam circumstant. Cave, viator, cave!

VIATOR

Qui estis homines? Cur me sic intuemini? Atat! Plaga! Atatae! Pugnis, fustibus vapulo. Iam spoliator, nudor. Quo fugit asinus? Eheu relinquo humi prostratus, semivivus, solus, inops.

CHORUS

Ubi nunc latrones isti? Quam cito ex oculis elapsi sunt. Solitudo ubique, solitudo et silentium. Quis huic succurret in tanta vastitate?

CANTATA OF THE MERCIFUL

CHORUS

Blessed are the merciful.

Blessed are those who succour the afflicted in body.

Hear the voice of a Roman:

TENOR

'For man to love man is God.'

CHORUS

Hear the voice of a Jew:

BARITONE

'Thou shalt love thy neighbor as thyself.'

TENOR AND BARITONE

But who is my neighbor?

CHORUS

Let us enact now a parable of Jesus.

CHORUS

Behold a traveller going down from Jerusalem to Jericho.

TRAVELLER (*Baritone*)

Ah how long this way is, how desolate the country! I am afraid of the solitude, of every rock, of every shrub. I fear an ambush. Hey, donkey, hurry, hurry.

CHORUS

Beware, traveller, beware! Robbers are lurking in those shadows. Now they are coming forward, now they are surrounding you. Beware, traveller, beware!

TRAVELLER

What men are you? Why do you look at me like that? Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and stripped! Where has my ass gone? Alas, I am left prostrate on the ground, half dead, alone, helpless.

CHORUS

Where have those robbers gone? How quickly they have vanished. Solitude everywhere, solitude and silence. Who will help this man in such a wilderness?

CHORUS

Bono nunc animo es, viator. Nam tibi appropinquat iter faciens qui habitu est sacerdos. Is certe sublevabit. Compellam eum.

VIATOR

Subveni, ah subveni: ne patere me mori.

CHORUS

Dure sacerdos, quid oculos avertis? Quid procul praeteris? Ut praeterit, ut abit ex oculis homo sacerrimus.

Passage of time: Orchestra

CHORUS

En alter in conspectum venit. Tolle rursus, abiecte, animos.
Qui accedit est Levita. Is certe sublevabit.

VIATOR

Fer opem, fer opem atrociter mihi vulnerato.

CHORUS

O ferrea hominum corda! Hic quoque conspexit iacentem, praeteriit, acceleravit gradum. Timetne cadaveris ne tactu polluat? I nunc, sacrosancte Levita, legis tuae praescriptiones inhumanas observa.

Passage of time: Orchestra

CHORUS

Ecce, tertius apparet – sed languescit spes auxilii: nam propior videtur esse contemptus Samaritanus. Quid interest Samaritani Iudaei negotia suscipere molesta?

VIATOR

Miserere mei, hospes, afflicti.

SAMARITANUS (*Tenor*)

Ah, di boni! Quid audio? Quid ante pedes iam video? Iacet hic nescioquis immania passus. Age, primum haec vulnera adligem. Ubi mihi vinum? Ubi oleum? Sursum, iam sursum imponam te in tergum iumentum mei.

CHORUS

Vincit, ecce, vincit tandem misericordia. Hic pedes ipse comitatur eum in deversorium.

SAMARITANUS

Ohe, caupo, siquid audis: aperi portam. Viatorem adfero a latronibus spoliatum. Aperi, quaeso ... Benigne.

CHORUS

Be of good cheer, traveller: there is someone approaching along the road who by his dress is a priest. Surely he will rescue you. Hail him.

TRAVELLER

Help, oh help me: do not let me die.

CHORUS

Hard-hearted priest, why do you look away, why do you pass by on the other side? See, he is passing by, he is vanishing from sight, the accursed holy man!

CHORUS

Look, another is coming in sight. Raise your spirits, outcast, again. The man who is coming is a Levite. He surely will rescue you.

TRAVELLER

Give me aid, give me aid; I am terribly wounded.

CHORUS

Oh the hard hearts of men! This one too saw him lying there, passed by and hastened his pace. Is he afraid of being polluted by touching a corpse? Go on, sacrosanct Levite, observe the inhuman prescriptions of your law.

CHORUS

See now, a third is appearing – but hope of relief is fading: for from near he is seen to be only a despised Samaritan. What interest has a Samaritan in taking up the troublesome affairs of a Jew?

TRAVELLER

Pity me, stranger, pity me: I am suffering.

SAMARITAN (*Tenor*)

Ah, good gods! What do I hear? What do I see before my feet? Here lies someone who has been horribly treated. Come, first let me bind up these wounds. Where is my wine, my oil? Up, now I will lift you up on to the back of my beast.

CHORUS

Triumph! Mercy is triumphing at last. This man is accompanying him to an inn himself on foot.

SAMARITAN

Ho, innkeeper, do you hear? Open the door. I have with me a traveller who has been stripped by robbers. Open, please ... Thank you.

Para nobis cenam, caupo, para cubiculum, amabo. Mihi cras abeundum erit. Cura hunc dum convalescat. Dabo tibi duos denarios.

VIATOR

Iam rursus revivesco. Iam spes in animum redit. Optime hospitum, quis es? Unde es gentium? Salvus quomodo tibi gratias referam dignas?

SAMARITANUS

Quis sim, unde sim gentium, parce quaerere. Dormi nunc, amice, dormi: iniuriarum obliviscere.

*

CHORUS

Mitis huius adiutoris qui servavit saucium Proximumque sibi duxit hospitem incognitum,
O si similes existant ubicumque gentium!
Morbus gliscit, Mars incedit, fames late superat:

Sed mortales, alter quando alterum sic sublevat,
E dolore procreata caritas consociat.

TENOR ET BARYTONUS

Quis sit proximus tuus iam scis.

CHORUS

Vade et tu fac similiter.

Prepare us supper, innkeeper, and a room, please. Tomorrow I shall have to go on. Look after this man till he gets better. I will give you two denarii.

TRAVELLER

I am coming back to life again. Hope is reviewing in me. Best of strangers, who are you? From what people do you come? I am saved, and how can I thank you worthily?

SAMARITAN

Who I am, and what my people, ask no more. Sleep now, my friend, sleep: forget your injuries.

*

CHORUS

O that men like this gentle helper, who saved a wounded man and treated as his neighbor an unknown stranger, may be found all over the world. Disease is spreading, war is stalking, famine reigns far and wide.

But when one mortal relieves another like this, charity springing from pain unites them.

TENOR AND BARITONE

Who your neighbor is, now you know.

CHORUS

Go and do likewise.

Program Notes *by Joseph Dyer*

HANDEL Concerto Grosso, Op. 6, No. 5

The *Twelve Grand Concertos in seven parts . . . Opera sexta* (1740) were composed in a remarkably short period of time, even if one makes allowance for borrowings of several movements from earlier works. Handel wrote them in a single month in the autumn of 1739 and used them as interludes for that season's performances of the *Ode for St. Cecilia's Day*, *Alexander's Feast*, *Acis and Galatea* and *L'Allegro*. In some respects they were reactionary, harking back to the procedures established by Arcangelo Corelli in the 1680's. Corelli's *concerti grossi* appeared in print in 1714, one year after their composer's death. Twenty years later other composers were avoiding the term "*concerto grosso*" (if not the reality) and coming under the spell of the solo concerto. Most of Bach's *Brandenburg Concerti* clearly show the evidence of this development though Handel's *Opus 6* does not.

The "concertizing" principle, the contrast of larger and smaller vocal and/or instrumental forces served perfectly the dramatic ends of the Baroque. Although a healthy suspicion of the "single creator" myth is in order, Corelli is supposed to have systematized the division of the orchestral ensemble into a trio of two violins and cello (*concertino*) against the rest of the players (*tutti*). This division is not carried through every movement by Corelli; Handel uses it only in the first, second, third and fifth movements of the present concerto.

The conservatism of Op. 6, No. 5 can be seen in the six-movement scheme which is preferred to the more "progressive" three-movement one (favored by Vivaldi, for example). Also, the traditional string *concertino* is retained. This concerto is a cosmopolitan work embracing the Italianate style as well as elements derived from the Franco-German suite.

The opening two movements, borrowed from the *Ode for St. Cecilia's Day*, constitute a French overture: the jaunty rhythm of the opening is followed by a fugal *Allegro* whose theme comes straight from the Italian school of violin playing. Decisive and clear cadences articulate its playful polyphony. The next movement (*Presto*) is a dramatic and fiery interchange not only between *concertino* and *tutti* but also between various groupings of the orchestra with soloists. It is in the two-part form used for dances, but this would be a wild dance indeed. The melodious rising and falling lines of the brief minor-key *Largo* are supreme examples of Handel's poetry in sound. The initial theme of the fifth movement (*Allegro*) has been traced back to a harpsichord piece by D. Scarlatti. The combination of rising sequences, unisons, and suspension chains over the steady tread of the bass contributes to the brilliant orchestral effect. The last movement, also borrowed from the *Ode* mentioned above, is a minuet with two variations appended.

MONTEVERDI *Combattimento di Tancredi e Clorinda*

Claudio Monteverdi (1567-1643) included the *Combattimento* in a collection published in 1638 entitled *Madrigals of War and Love*. Even though the *Combattimento* uses some of the musical techniques found in the accompanying madrigals of this book, it has features which clearly set it apart from them. By 1638 almost twenty years had passed since Monteverdi's last book of madrigals was issued. The gap between his first opera, *Orfeo* (1607), and the operas of his last years is greater still. All operas composed during that period of time have been lost but, according to Denis Stevens, we may gather some idea as to their contents from the *Madrigals of War and Love*. If this is true it applies especially to the *Combattimento di Tancredi e Clorinda*. Monteverdi waited many years before publishing the *Combattimento*: it was performed for the first time in 1624 at the house of Girolamo Mocenigo, a leading member of the Venetian nobility.

In a detailed preface to the 1638 madrigal publication Monteverdi explained the motives which impelled him to attempt a work like the *Combattimento*. He notes that composers of the past have neglected the excited (*concitato*) genre of composition, preferring what he calls "soft and temperate" music. "Therefore with no little study and endeavor I set about the rediscovery of this music. I took into consideration that, according to all the best philosophers, it was the fast pyrrhic meter that was used for bellicose and excited dances while the slow spondaic meter served for the opposite expression." (The equivalent of the pyrrhic meter in Monteverdi's musical language is rapidly repeated eighth notes.) "In order to give a major example [of the new genre] I took the divine Tasso, the poet who expresses all the passions he sets out to describe in his poetry with all propriety and naturalness. I found his description of the combat between Tancred and Clorinda; for I had here contrasting passions to be set to music: war, prayer and even death."

The text is taken from Tasso's *Jerusalem Delivered*. It tells of the nocturnal battle between Tancred, a crusader, and Clorinda, a female Saracen warrior. Since both are helmeted and the night is dark neither recognizes the other. After clashing three times in fierce combat they are both near the point of exhaustion but Tancred is finally victorious. His defeated adversary asks for baptism. Returning with water from a stream nearby, he lifts off Clorinda's helmet and is

anguished to recognize the maiden he had admired from afar and with whom he had fallen in love.

Strictly speaking, the *Combattimento* is neither an opera nor a cantata, although it partakes of the nature of both. Monteverdi provides scenic directions which were apparently followed for the first performance. Clorinda is to enter the room armed but on foot; at the same time Tancred should appear mounted on a horse. The actors are directed to express the text with appropriate gestures. The main responsibility for the drama rests with the narrator since Tancred and Clorinda have only brief solo recitatives.

The dramatic recitative, developed in the early days of opera, serves Monteverdi as the principal vehicle for carrying the action forward. The *Combattimento*, however, is primarily a *rhythmic* composition and at times the narrator borrows the *conciato* rhythm of the strings and continuo. The narrator's invocation to night is his sole excursion into the domain of lyricism, even though he is constantly caught up in the emotions of the text and music. His outburst as Clorinda's helmet is raised recalls the reaction of the chorus to Euridice's death in *Orfeo*. The work was originally scored for four *viole da braccio*, a contrabass gamba and continuo.

BARTÓK *Divertimento* for String Orchestra

Béla Bartók (1881-1945) wrote the *Divertimento* for Paul Sacher, conductor of the Basel Chamber Orchestra and a great friend of contemporary music. Both of the other works on the program at the *Divertimento's* first hearing (June 11, 1940) were premières – a typical example of Sacher's enterprising programming. Bartók was not present on that occasion, having already fled to America before the "regime of bandits and murderers" he despised. As the cloud of Nazi domination spread over Europe the composer looked forward to exile from his beloved Hungary with anguish. Both his publisher and the society which protected authors' rights had been taken over by Nazis. Moreover, his music was not welcome in the Third Reich. When war broke out Bartók was in the United States but returned to Hungary temporarily to bring his wife out of the country.

In the summer of 1939 Bartók, as his letters testify, was painfully aware of the critical nature of the world situation. In view of this it is remarkable that the *Divertimento* is, on the whole, as spontaneously cheerful a work as he ever wrote. It was completed in about two weeks' time at Sacher's chalet in Switzerland. By this time he had thoroughly absorbed into his own style the fruits of his folk-song research. In addition, he exploited the *concertino-tutti* contrasts of the *concerto grosso* within the consistently rich orchestral texture of the *Divertimento*.

Polyphonic devices play an important part in all three movements. Each of the lines enjoys an individuality which makes for an animated interchange. There are many brief canonic passages in the first and last movements. In the latter the development contains a fugato which is immediately repeated with the subject turned upside down. Not unexpectedly, reiterated rhythmic patterns (*ostinati*) are much in evidence and used with exciting effect in the whirlwind finale.

The first movement, which is in sonata form, opens with a leisurely moving melody in the first violins over a pulsating accompaniment. The solo quintet introduces a contrasting idea with several meter changes absorbed into the rhythmic flow. A third, subsidiary motive appears after the unison F's of the *tutti*. Interest in the development centers on imitative interchanges and the sonorous possibilities of *solì-tutti* contrast. The recapitulation is a reshuffling of the exposition, and a brief coda concludes the movement.

The slow movement embraces a wide variety of melodic and rhythmic material; however, most of the melodic motion is confined to a relatively narrow

compass, turning around the interval of the semitone. Bartók emphasizes the importance of this germinal interval from the very first in the wandering accompaniment and the violin melody which turns in upon itself. Later, the violin trills over a dirge-like accompaniment generate a terrifying intensity. There is a brief recall of the opening, then the movement closes quietly.

The third movement, brimming with life, breaks the somber mood with a little "fanfare." The solo strings and orchestra propose a dance-like theme centered on F, but modal rather than tonal. Bartók plays with rhythmic patterns derived from his main theme and departs from the F center, returning before the little fugato gets under way. The solo cello and violin lead away from the fugato, the latter breaking into a gypsy cadenza. The order of themes is reversed in the recapitulation. Just as a *perpetuum mobile* appears to be developing Bartók drops into a whimsical polka based on the main theme. The fast tempo is resumed in a brief scurry to the end.

BRITTEN *Cantata Misericordium*, Op. 69

The *Cantata Misericordium* was commissioned by the International Red Cross for its centenary celebrations at Geneva in September, 1963. The première of this work came in the wake of the tremendous success of the *War Requiem* which was first performed in 1962. The textual basis of the *Requiem* was the Latin liturgy of the dead juxtaposed with the anti-war poetry of Wilfred Owen. In view of the supranational mission of the Red Cross, Britten felt that a Latin text was appropriate on this occasion also. A special libretto, based on the parable of the Good Samaritan, was written by Patrick Wilkinson. Only two lines of the text are extracted directly from the bible.

The prologue ("Beati misericordes") and epilogue ("Mitis huius adiutoris") celebrate the virtue of compassion. The central portion of the *Cantata* is a dramatization of Jesus' parable on this theme. The chorus, in the spirit of Greek tragedy, acts as narrator and as confidant of the Viator (baritone) attacked by thieves, offering him advice and denouncing the heartless priest and Levite. Only the Viator and Samaritan are represented by soloists.

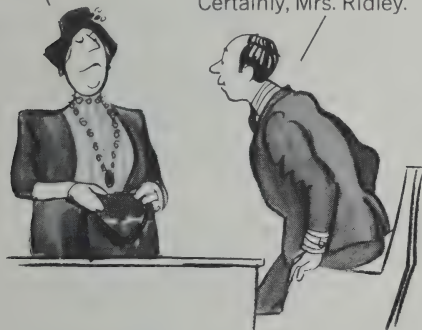
The human drama of the story is presented so forcefully that further comment here is unnecessary. Some aspects of the musical organization might be noted, however. The germinal sonority of the work is an F#-major chord over a D in the bass. This sonority is heard *forte* at the fourth group of "Beati" statements. The epilogue commences with it and throughout the work the tones D and F# are emphasized. The rising and falling melodic motions which seem to dominate the *Cantata* are foreshadowed in the opening few measures by the solo string quartet. A drooping motive which accompanies the word "misericordes" (the merciful) in the prologue and elsewhere might be looked upon as the musical symbol of mercy. It recurs before the entrances of the priest, the Levite and the Samaritan, as well as when the latter refuses to reveal his identity. The chorus sings it very softly at the end of the *Cantata*.

As important as the solo passages are, it is the chorus which has the most dramatic utterances and the greatest variety of expression. Most of the text sung by the chorus is set syllabically, and the composer is careful to provide an appropriate choral declamation. The unison statements are especially powerful. Contrast the chorus's hopeful expectation at the approach of the priest and the Levite with its disillusionment and consequent denunciation of them as they pass by. The lyric moments occur in the prologue and epilogue. In the *Cantata Misericordium* Britten has produced a melodious, well-balanced and communicative work which transcends the occasion for which it was written. One hopes that its message will continue to be heard and acted upon.

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I'm glad to hear you say that. Perhaps you'll help me with my reservations.

Uh—certainly, Mrs. Ridley.



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Thomas Dunn



Time Magazine has said of Mr. Dunn that "... whatever (he) tackles musically is worth doing and done memorably well."

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full scholarship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn studied organ with Charles Courboin, of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; and Ernest White; choral conducting with Robert Shaw, the late G. Wallace Woodworth, and Ifor Jones; harpsichord with Gustav Leonhardt at the Hochschule für Musik, Vienna; and studied under the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore, and Director of Music at Saint Paul's Church, Chestnut Hill, Philadelphia.

He has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College where he was also conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of music at New York's Church of the Incarnation, and Editor-in-chief of E.C. Schirmer Music Company.

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since coming to Boston, Mr. Dunn has received even more critical acclaim for his "... taste and imagination of programming (which has become) one of the joys of local concert-going ..." and it has been acknowledged that "There is no finer chorus-orchestra combination to be heard around here these days than the Handel and Haydn Society under Thomas Dunn. ..."

Assisting Artists

DONNA RANDALL SWAN, soprano, has recently come to the Boston area from the Midwest. She made her Boston debut with the Cambridge Opera Workshop, and recently sang the role of the "Princess" in Dvorak's opera *Rusalka* with the workshop. Mrs. Swan studied at the Westminster Choir School and appeared several times as soloist with the Westminster Choir. In 1965 she was winner of the Metropolitan Opera's Young Artist Auditions for the Mid-South area. She has sung leading roles with the Memphis Opera Theatre.

JON HUMPHREY, tenor, is well known to New England audiences from past performances of "Messiah" with the Handel and Haydn Society, from his position as tenor in residence for several seasons at the renowned Marlboro Music Festival, and through recordings for RCA Victor and Columbia. He has been a soloist with the Robert Shaw Chorale during several seasons of touring and recording and has performed with the New York Pro Musica. In addition, Mr. Humphrey has appeared with many major orchestras throughout the country, including the Cleveland Symphony, and has been a featured soloist at many festivals, most recently the Lincoln Center Mozart Festival, Detroit's Meadow Brook Festival, and the Cincinnati May Festival. He is presently Resident Artist at the University of Massachusetts at Amherst.

MATTHEW MURRAY, baritone, appeared in the first Handel and Haydn concert of this season, singing the role of Huascar in Rameau's opera *Les Incas du Pérou*. Mr. Murray's operatic experience has included performances with the After Dinner Opera of New York, the Brooklyn Lyric Opera, The Metropolitan Opera Studio and the Minneapolis Civic Opera. He has twice graduated from the University of Minnesota, where he received an undergraduate degree in German Studies before re-entering the same school to graduate *cum laude* in Music. While at Minnesota, he studied both voice and composition. Mr. Murray has also studied at Manhattan School of Music, where he received his Master's Degree in Voice. In addition to his operatic repertoire, Mr. Murray specializes in the performance of German Lieder.

BARBARA LAZARUS KAUFF, choreographer, is a graduate of the High School of Performing Arts, New York City, and Adelphi University where she majored in dance and served as instructor. She is co-founder of the New Dimensions in Music Concert Series, Seattle, Washington. Most recently in Boston she has appeared in the WGBH-TV series "Meet the Arts" and was one of the four finalists for the 1968 Vestris Prize for choreography. She is now director and choreographer of her own company, The Concert Dance Theater.

NEXT CONCERT

The fourth program of the season will be March 6, 1970 at 8:30 P.M. in Jordan Hall.

Mozart	Vespers (de Dominica), K. 321
Britten	Nocturne for Tenor and Orchestra, Op. 60
	Richard Shadley, tenor
Copland	Music for Theater
	Jan Veen Theatre of Dance of the Boston
	Conservatory of Music

Tickets will be on sale at the Jordan Hall Box Office after February 23, 1970.

Orchestra Personnel

Violins

Robert Brink, *Concertmaster*
Dorothy Alpert
Maynard Goldman
Shirley Boyle
Kay Knudsen
Martha Kolden
Charlotte Marty
Sheila Vitale
Paul McEndorfer
Myrian Baker
Hazel Weems
Erica Miner

Violas

Endel Kalam
Barbara Kroll
Louise Newell
Mary Hadcock

Cellos

Jay Humeston
Corinne Flavin
Olivia Toubman
Joan Esch

Basses

William Curtis
Francis Gallagher

Harp

Adriana Anca

Timpani

Fred Buda

Harpsichord and Piano

John Gibbons

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*The Handel and Haydn Society
25 Huntington Avenue
Boston, Massachusetts 02116*

CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or contact the Handel and Haydn Society, 25 Huntington Avenue, Boston, telephone 536-2951.

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in the
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Application for Membership

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